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#### A C K N O W L E D G M E N T S

It is the happy duty of the Editor, personally and on behalf of A.S.A.H., to express appreciation to contributors to the JOURNAL and to those whose suggestions and aid were no less important.

First, thanks to Mr. Cret for his generous and ready response to the Editor's solicitation. To Mr. Howland, our gratitude for an essay we wish were twice as long. Dean Newcomb inaugurates our book review department with special felicity, and, again, we commend Miss Cooke's valuable bibliography.

It is pleasant to report that a sufficient number of readers voluntarily responded with hard cash to cover the direct expenditures which had been advanced for the first issue of the JOURNAL, and to provide a modest surplus to apply to the present number. This tangible encouragement was greatly appreciated. An accounting of funds will be made in a later issue.

To Rensselaer Polytechnic Institute, A.S.A.H. acknowledges with pleasure the use of mechanical equipment and other facilities which made actual production of the JOURNAL possible.

## THE ECOLE DES BEAUX-ARTS AND ARCHITECTURAL EDUCATION

by Paul P. Cret

It is impossible in a brief article to cover the history of the Ecole des Beaux-Arts, an art institution now almost three centuries old, to sketch its origin and growth, define its spirit and tradition, and recall the men who played great parts in its development. Without attempting to cover so much ground, this review must confine itself chiefly to architecture and to those facts in the Ecole's history which, directly or indirectly, influenced its methods.

In the seventeenth century, the national government of France undertook for the first time to foster architecture as one of the fine arts by supporting schools for the education of artists. Formerly, the arts had shared with other trades those educational facilities provided by the corporations or guilds under the system of apprenticeships carried on in the workshops or homes of the masterscraftsmen themselves. Some account of schools or studios can be found in Italy of the Renaissance, but they were private institutions catering mostly to painters, although there is mention of an Academy of Architecture in Milan.

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Paul P. Cret was educated at the Ecole des Beaux-Arts, Lyons, and the Ecole des Beaux-Arts, Paris. From 1903 to 1937, he served as professor of architectural design in the University of Pennsylvania. During an unusually busy career, he has designed the Pan-American Building, the Federal Reserve Bank Offices, and the Folger-Shakesperian Library in Washington, the Detroit Art Museum, and in Philadelphia, the Federal Reserve Bank and the anchorages of the Philadelphia-Camden Suspension Bridge. He is a Fellow of the American Institute of Architects, and, in 1931, received the Philadelphia (Bok) Award. Thus as an eminent architect and educator, Mr. Cret is especially fitted to interpret the doctrines and methods propagated by the Ecole.

With the Renaissance came the emancipation of the artist from the guilds, as well as the separation of the fine arts from the crafts. It is still a controversial question whether this gain in the artist's self-esteem and social standing was also a gain for art in general. It undoubtedly caused a divorce between popular art and the art created for a minority. In architecture, it developed a tendency to follow the ideals of the court and the aristocracy rather than to express the national tradition, and it tended to change the architect into a professional man - or, as he would be called today, a white-collar man - remote from the chantiers and less familiar with the actual work of construction than his predecessor, the master-builder.

This divorce did not take place without a fight. The guilds were powerful, protected in France by both law and custom. Their most noticeable weaknesses, however, were narrow vision and restrictions on membership. The same criticism might apply today to the modern version of the guilds, the trade unions. The guilds, however, excelled the unions in providing a thorough training for apprentices in order to secure and perpetuate good workmanship.

But the painters had shown the way to independence. They had united under high patronage and had obtained recognition from the government and the abrogation of the guild's privileges and monopolies. When it came to selecting a name for the group, LeBrun, prime instigator of this revolution - or evolution, remembered the academies of Rome. In 1648, he obtained from Colbert, the all-powerful secretary of state, an act establishing the Academie Royale de Peinture et de Sculpture. In its fight with the old maitrise, the academy had to take over one of the guild's chief functions, that of educating the artists of the future. Members of the new Academy, therefore, decided to open a school next to their assembly room, the scene of their learned discussions on aesthetics.

It was much later that art schools were opened outside of France, and, even today, the old method of apprenticeship is still the principal source of technical training in many countries. Space does not permit the discussion of the comparative merits of those two methods of education. Each can claim superiority by pointing to this man or that work. The fact that the number of schools has grown steadily larger certainly shows an increasing demand for what they offer their students.

The second half of the seventeenth century was the age of academies, each one independent of the other, but all strictly controlled by the king. Housed in the Louvre, they went their way with little change for more than a century until 1793, when the National Convention decided on their suppression on the ground of their monarchical tendencies. It was not so much suppression as reorganization, for, two years later, the Convention established its National Institute with five classes, the fourth being devoted to fine arts. This is the present Institut de France, and the fourth class, now the Academie des Beaux-Arts, numbers forty members - painters, sculptors, architects, and composers of music.

In 1671, a group of architects in their turn obtained from Colbert the founding of the Royal Academy of Architecture. The academicians, meeting weekly, discussed the rules of their art, and acted as advisors to the government on a variety of national building projects. They also had the privileged title, Architectes du Roi. In the academy's school of architecture there was a professor appointed for life by the academicians from one of their number. He lectured on construction, geometry, mechanics, military architecture, and other required branches. The school adjoined the room in the Louvre where the academicians met. The members controlled admissions to classes, and judged the drawings and designs of the students. The duration of study was three years.

The French Academy in Rome, established at about the same time as

the Academy of Painting, received as pensionnaires du Roi the most promising painters, sculptors, and architects. These men spent five years more in Italy studying the art of antiquity. The selection of these honor students, originally left to the royal government, was changed in 1720 to a competition, the famous Prix de Rome.

During its first century of existence, the number of students in the school of architecture was small, about twenty or thirty. This shows that the old apprenticeship system was still in general use. Not until the nineteenth century did the Ecole des Beaux-Arts show phenomenal growth, with a corresponding decline in the apprentice method. All through the ancien regime and well into the nineteenth century, art education was strongly under the influence of the academicians. Even when the Ecole des Beaux-Arts was separated from the Institute in 1807, the teaching remained largely in the hands of the academicians or the winners of the Prix de Rome.

Napoleon, following the precedent of the Convention, decreed that the new Ecole Imperiale et Speciale des Beaux-Arts should teach painting, sculpture, engraving, and architecture. In 1830, the Ecole required larger quarters and was assigned to the former Couvent des Petits Augustins, which, at the time of the Revolution, had become the Musee des Monuments Francais. It is still there.

If we try to trace the beginnings of the traditional spirit in the Ecole des Beaux-Arts, we must turn back to the old Academy of Architecture, as it is from this first influence that the accusation of Academism stems. Attacks on the academy are as old as the institution itself and spring largely from the following reasons. The Architectes du Roi had the patronage of the court and directed government work. Already in the eighteenth century this had caused many heartburnings. When in the nine-

teenth century the Institute attempted to perpetuate this monopoly - forgetting former battles against the monopoly of the the guilds, and tried to form a closed corporation of the Prix de Rome-Academician group, those who were excluded thereby from the government's bounty naturally raised the cry of special privilege. This is the origin of much of the antagonism to the academy. If this has little to do with art, opponents of the system might well retort that the academy's habit of corraling for their members positions, honors, and profits was not idealistic either.

There were other and more serious complaints. As disciples of the Renaissance, the seventeenth and early eighteenth century academicians were admirers - although not always very critical admirers - of antiquity. If the trip to Rome was not a prerequisite for election to the academy, that did not alter their belief that Roman art was the highest and final expression of architectural truth.

In the words of the first professor of the Academy of Architecture and its most distinguished theoretician, Francois Blondel (1618-1686), the academy considered its mission was to work for the "établissement de la belle architecture," to further which public lectures were offered. By using the term établissement or restoration, Blondel meant that Roman architecture, lost to the world from the fifth century, started to revive with the Renaissance, and, in the seventeenth century, was just beginning to be clearly understood in France. As another member of the Institute, Quatremere de Quincy, wrote almost a century and a half later, "In almost all Europe, the history of architecture up to the sixteenth century presents nothing but emptiness, and this historic emptiness is what is called the reign of Gothic art." (1)

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(1) Quatremere de Quincy: *L'histoire de la vie et des ouvrages des plus célèbres architectes du XIe siècle jusqu'à la fin du XVIIIe siècle*. Paris, 1830.

Greek architecture was little known, and the only ancient theory extant, Vitruvius' book, was as difficult to understand then as it is today. Vitruvius, with his commentators--Palladio, Scamozzi and Vignola, became the "Livre de chevet" and the final authority.

To read only those papers of the Academy which treat of forms, proportions, and the ornamentations of facades, would be to conclude that academic teaching was pedantic, narrow and out-of-date. However, we must not forget that the academicians of the day--Blondel, Le Pautre, LeVau, d'Orbay, LeNotre, Mansard, deCotte, and others, were the creators of an architecture, not only highly expressive of their own time and personality, but good enough to spread the fame of French art all over Europe. They were besides very able practitioners and expert city planners, well versed in all problems of construction. There is in these men a kind of double personality; one professing a blind regard for the ancients, the other acutely aware when it was proper to discard Roman examples and give free rein to their own creative talent as modern architects. In other words, theory was admirably tempered by common sense.

In the second half of the eighteenth century, there is a new trend, a kind of exasperated classicism so severely condemned a century later by the other great theoretician of the Ecole, Guadet. The competitions at this time for the Prix de Rome are valuable data to prove the vogue of neo-classicism among the students. This may be more responsible for "Academism" than the seventeenth and early eighteenth century academicians were. In our personal estimation, it is nothing but the first form of Romanticism in architecture, which curiously enough took the form of a stern and uncompromising classicism.<sup>(2)</sup> It started around 1750 with the studies on Paestum,

<sup>(2)</sup> For the characteristics of this movement, see the excellent studies of Kaufman on Bouleé, of Geneviève Lavalet-Haug on Ledoux, of Henri Lemonnier on "la Megalomanie dans l'Architecture à la fin du XVII<sup>e</sup> Siècle."

and the publication of Piranesi engravings. It was in full sway in 1775 in the work of Ledoux, Boullee, Peyre, Gondouin, Belanger, and later, Chalgrin and Percier et Fontaine. While a group of architects (such as Gabriel or Louis) carried on the French tradition of measure and restraint, free from servile imitation and therefore in constant evolution, the neo-classic reformers in their flight to an imaginary antiquity were far more slavishly archaeological while aiming romantically at force, at the colossal, and at a simplification of forms which ignore the needs of their contemporary civilization. It is pure Romanticism, an escape from the surrounding world.

Students, as usual, were prompt to follow the innovators, and the victory of this neo-classicism was well assured before the Revolution and the Empire, notwithstanding the common assertion that it was contemporary with these political events. In painting, the real academism started with David and his School; in architecture, it dates from 1775 with the rise of neo-classicism (3). On the credit side of Academism, it can be shown that the Ecole des Beaux-Arts and the Academy in Rome turned out a large proportion of talented men, and that the academicians themselves often protested against routine in the teaching of architecture. For instance, in 1830, a group of Grand Prix winners realized the wrong orientation given by this first form of Romanticism (the second--the Gothic Revival--was about to start, and the belated romanticism of Viollet le Duc was still twenty

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(3) It is amusing to recall that the expression "pompier" applied to academic art was directed against this neo-classicism and its too great fondness for Greek or Roman warriors invariably helmeted. The man in the street, recognizing a similarity in head-gear with that of firemen, called them all "pompiers," and the students of the Ecole, in a spirit of "se blaguer eux-memes," adopted a rather mediocre song with the sole merit of its title--"Les Pompiers."

years ahead). These young and brilliant men--Duc, Gilbert, Duban, and Labrouste--would now be called modernists. They saw the necessity of breaking precedents, of ceasing to worship the solid walls of the neo-classicists, of emphasizing the use of new materials, principally steel, and, finally, of attempting the creation of a new system of decorative forms. Their success in the use of new materials has excellent examples in the Bibliotheque St. Genevieve, the Bibliotheque Nationale, the Palais de Justice, and many others. But the new system of decorative forms degenerated rapidly in the hands of less gifted men into the neo-grec style of 1850 to 1880. Their efforts to broaden the spirit of the old Academy and the Ecole, were only partially successful; academies are as slow to move as glaciers.

In the fifties, Viollet le Duc took up the same fight, mixing the progressive classicism of Labrouste or Duc with his own medieval, classical researches. Once again archaeology was crossing the path of the normal development of art. This brought the crisis of 1863, when Viollet le Duc, with the support of Napoleon III, tried to break the hold of the Institute on the Ecole. Although Viollet le Duc denied that he wished to bring back a return of Gothic art, he was too closely bound up with the neo-gothicists to attract a large following of pupils, and his tentative effort failed. The students protested against what they thought was an attempt to enforce an official creed and fought for the School's liberal traditions, for liberalism had by then become the main character of the Ecole. The student had complete freedom to select his teacher and to pursue his studies with the same independence inside as outside the School.

The popularity of this system up to the present is shown by its material success. Admission is by competitive examinations held twice

a year for a limited number of appointments. Once admitted, the student is considered mature enough to manage his own schedule. In lecture courses, no attendance roster is kept; all that is required of him is to pass the examination. No time limit is given for the completion of the work required for passing from second to first class, or for admission to the diploma examination, but no one can remain a student of the Ecole after he is thirty.

In regard to design, construction, and drafting-room work, the pupil may choose any professor as guide and adviser from the three ateliers of the school, or the eight or ten ateliers libres. From them, he receives wise counsel and advice, which he may or may not follow. The choice of a professor is not even limited to the existing ateliers. However, to serve on the jury of awards, the Patron of an atelier must have a fixed minimum of students who have successfully passed the entrance examination to the Ecole. Besides the friendly influence of the Patron, the atelier's other important feature is the exchange of advice, help and criticism among the students themselves. As to the School, its part is, first, to issue at regular intervals programs of competitions for a certain type of building (to be designed within a period of about two months); and, second, to provide a jury to pass on the projects submitted.

As to the concours, a long paper would be required to state the case for or against them. If, as was recently written by an eminent scientist, "Education by dictation and regimentation were the worst faults in education," the Ecole has for a century avoided these pitfalls. It put in practice the "cases system" a hundred years before it became common in our law schools. For what is the architectural school competition but a case to be conducted as the student sees fit, the jury having the final say?

Like all competitions, they are bound to develop the defects of their qualities. Invaluable in stimulating competitive ardor, they tend to place emphasis on what is most likely to please the judges. To put it another way, they are apt to encourage not the best possible work, but the work most likely to win. Hence, the undue importance given to the presentation of drawings.

After five or six years of constant competition, the average student acquires a skill in abstract design, and a resourcefulness in discovering a number of solutions for a given problem, and then selecting the best one. Here he risks falling a prey to misconception in the study of plans. The Ecole believed that the plan, more than all the other features of a design, should show the fitness of a building to its uses. This opinion is undoubtedly correct if we adopt the modernist's view that a house, for instance, is a "machine a habiter." From this, in spite of the Professor's protests, it was only too easy for immature minds to conclude that elevations and sections were relatively unimportant. Thus, the Ecole, hypnotized by the search for the "parti" (that is, what characterizes a building), soon began to lavish every effort on the plans. By the end of the nineteenth century, the students went even further, and almost lost interest in all questions of architectural forms; the main elevation still received a modicum of attention. As to proportions, obvious faults were covered by judiciously placed cartouches. The plan had become a decorative composition, usually over-complicated, and a "beau plan" was a pleasing picture in itself, instead of a necessary diagram for achieving a good organic arrangement of rooms, with opportunity for well-designed facades and good interior treatment. The "cleverness" of the planners from 1880 to the World War was both astonishing and alarming; alarming, because the graduate of the Ecole had acquired much more planning ability than he needed

but was too often sadly deficient in good taste, in the knowledge of how to combine materials, and in that simplicity which is the highest quality of art. The Ecole had reached the opposite pole from those who think that architecture consists in making pleasing elevations and then letting the interiors accommodate themselves as best they may. Truth is usually found in a more temperate zone.

The Prix de Rome became such a big stake for future success and honors that it soon gave birth in each atelier to a little group of "race horses" trained especially to "run the Grand Prix." These students, having completed the regular work of the School and armed with a certain prestige, spread the view among the younger men that winning competitions was more important than disinterested study.

Another possible criticism of the Ecole, which is largely the fault of the Prix de Rome bait, is that it encouraged the students to remain there too long instead of supplementing the teachings of the School with what can only be learned effectively in an office. The other French schools--Polytechnique, Normale Supérieure or Centrale--do not pretend to give all that is needed; but they supply the method and the tools for the student's subsequent work as a junior in some organization. Men who left the Ecole around thirty were evidently more anxious to start on their professional careers than to go into an office for two years more. Were they fully prepared to practice? No school has yet achieved this ideal. Either graduates are deficient as designers and have a smattering of practical knowledge, or they are good designers and poor practitioners; - or perhaps neither one nor the other.

Practicing architects who criticize the graduates' lack of experience have too much faith in the power of the lecture and textbook,

and do not remember how their own experience was acquired. To ask too much of a school is either to encourage superficial education (which is worse than none at all), or to extend school years beyond a reasonable limit, thus greatly retarding the time when young men should make their contacts with a different and more practical world. There are also architects who think that a young graduate ought to be an experienced office man. They fail to realize that the school's task is different, and that offices can and do form efficient draftsmen. This was so well recognized by the Ecole that for over sixty years the regulations for obtaining the diploma of architect has required a certificate of attendance for at least one year in the office of a practicing architect, and the inspection under his guidance of the progressive construction of a building.

We have stated at length what we feel were weaknesses in the Ecole's system, and perhaps have not given enough space to its virtues. I believe that the bugaboo of the academy's tyranny over the Ecole has been overworked. That academies are conservative is granted, but brakes are necessary and the brakes of academism have not prevented the natural evolution of architecture in France or anywhere else. The Ecole, far from favoring outmoded forms in architecture, has always followed (possibly too much so) the prevailing trends. Their competitions prove this to those who base their judgments on evidence. This fondness for the new can be easily explained if one remembers that the Ecole is much more a self-governing body of students, men in their twenties, than an autocracy controlled either by a group or the government. This liberalism, which has existed practically since 1807, is most favorable to the flowering of personalities so necessary in art education. At the Ecole, the student was responsible for the results he could show, and was not merely the recipient of a diploma as a reward for attending classes. His results

were appraised by a jury, and the jury system, despite its fallibility, is still the accepted method of judging in this country.

Other educational methods are now being tried. Comparison will only be possible twenty years hence when the students who have submitted to these experiments have reached maturity. We may rest the case of Beaux-Arts methods with one product almost entirely its own - the training of the present-day generation of American architects.

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Editor's note: It is to be hoped that Mr. Crot's thoughtful and stimulating exposition of the development of the Ecole's educational methods will provoke other papers and discussions dealing in greater detail with the origin and evolution of its doctrines regarding architectural design, their influence upon succeeding generations in France and especially in the United States, and the correlation between precept and actual practice. That the evaluation of the different systems of architectural education is timely is indicated by the appearance of such recent essays as Donald Drew Egbert's "The Education of the Modern Architect", printed in the March 1941, issue of the OCTAGON. Professor Egbert is, at present, engaged in writing a monograph, entitled "Beaux-Arts: the French academic tradition in architecture as seen in the competitions for the Grand Prix de Rome."

SOME NOTES ON MARKETS, ESPECIALLY THOSE OF ANCIENT ATHENS

by Richard H. Howland

When architects read recent archaeological discussions of excavations in the agoras of various Greek cities, especially in the agora of Athens, there may exist some slight confusion of terms. In general, the word "agora" is translated as "market place," yet the actual markets, or areas for buying and selling, seem to have a very inconspicuous part in the topography of such sites.

The Greek word "agora" is normally used by archaeologists in the strict sense of the word, to mean any kind of an assembly, or rather the place where people assemble, the center of town where main streets cross and civic life focuses. Thus, the most outstanding features of such centers are small temples (1), the buildings in which the representative bodies may hold closed meetings, the magistrates' offices, sometimes courts of justice, and other semi-public buildings. In other words, the term "agora" is the equivalent of the Roman word "forum."(2) In modern Greek usage the word "agora" now signifies the actual market building, as well as the general neighborhood, but the literal translation of the word does not have such a limited meaning.

Before the fifth century, B. C., there probably were no mercantile structures in such areas. The selling was done by modest merchants

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- (1) The major temples are usually in a separate area, on an acropolis or a low elevation with more sanctity and tradition.
- (2) Cf. Curtius, "Ueber die Märkte Hellenischer Städte," Archäologische Zeitung, 1848, col. 292.

working individually with little capital; they had small portable stands or booths, or else spread their wares on the ground, as is the case today in many small towns of the New East. With the increased prosperity of the Periclean age and the influx of traders from abroad, it was considered worthwhile to erect special enclosures or buildings for certain classes of tradespeople. So in almost all Greek towns dating after the fifth century, B. C., there are market buildings; but they are inconspicuous, seldom noticed by travellers of the day, and they play a minor part in the drama of archaeology.

Such mercantile structures usually fall into one of two classes: The earlier enclosed square, or the later "Ionic" colonnade. The earlier type, which seemed to be popular in mainland Greece from the fifth to the third centuries before Christ, consisted of an open square courtyard enclosed on all sides by colonnades; these opened inward, but communicated with the outside world by occasional doors in their rear walls. Such an introverted structure is described by Vitruvius (3) as the Greek ideal, although it is doubtful if many were built in the elaborate two-storied manner that he describes. The city of Elis, a few miles north of Olympia, had such an old-fashioned market place, (4) and Megalopolis followed somewhat the same style.

In Athens may be seen the foundations for a good example of this type of structure. In the northeast corner of the market place, an enormous enclosed courtyard, 38.40 M (126 ft.) square, is surrounded on all sides by porticoes about 9 M (29 ft. 6 in.) wide with columns on the inner sides only. An interesting feature here is the presence of two large drains leading out of the courtyard, indicating that there

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(3) Vitruvius, Chapter I. 1, Book V.

(4) Pausanias, VI, 24.

probably was a fountain somewhere in the center. Such a fountain would be not merely ornamental, but a necessity, for washing fruit and vegetables, and for furnishing water to clean the portions of the market that were used as butcher or fish shops. There is no indication of any internal division within the porticoes; the merchants at this time had separate portions assigned to them, but these were marked only by temporary barriers or measured by the column spacing.

It is possible to ascertain the date of this building,(5) since potsherds in the foundation trenches reveal that it was built in the late fifth century, B. C., and other indications show that it was destroyed in the early third century.

This market was destroyed so completely that the next shopping-center on this site, the Stoa of Attalos, was built over its ruined foundations. Here is an interesting juxtaposition, the new stoa variety of building on top of the old square type. The Stoa of Attalos was built c. 150 B. C. by the second king of that name, a ruler of Pergamon in Asia Minor, who held the reduced city of Athens as part of his vast colonial empire. He erected this building as a kind of monument to himself, and with it introduced the Asia Minor type of stoa, always popular in Ionia, with a long colonnade backed by a row of small rooms.

The Stoa of Attalos is too well known to need description; its wide portico in two stories, 112 M. (368 ft.) long, with a staircase at either end to an upper level, and its row of small rooms behind for storage of goods, has been famous since its excavation in 1898-1902. It is striking to notice how closely this building resembles the stoa

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(5) T. Leslie Shear, "Reports of the American Excavations in the Athenian Agora," *Hesperia*, VI, 1937, p. 354, and *Hesperia*, VIII, 1939, p. 213.

in Pergamon.(6) Both have that curious combination, in the upper story, of Ionic columns with a Doric entablature.

Although the stoa of King Attalos may have been restricted to the sale of merchandise other than foodstuffs, other long open market buildings, erected about the same time along the southern edge of the Athenian market place, without storerooms and with colonnades on both long sides, offered increased facilities for the sale of both foodstuffs and manufactured articles.

One sees elsewhere in Greece and the islands the introduction of the newer type of building. Corinth had long narrow stoas bordering the market place on its north and south limits, with broad colonnades on their open sides and small shops or storerooms behind. Some of these shops had wells in them, not only for obtaining water, but also for the suspension of perishable foodstuffs in order to protect them from the heat. Argos, Samothrace, Delos, and many other towns with their many Hellenistic structures had somewhat similar buildings.

The use of such structures in Asia Minor was not confined to Pergamon. There are comparatively well-preserved examples of "Ionic" stoas at Alinda and Assos; and Priene, of course, had an especially magnificent stoa along the entire northern side of the market place, complete with storerooms and a double colonnade, in the same manner as the Athenian example.

In the late first century, B. C., and in the first century of the Christian era, there is an interesting reversal. The market buildings now turn to the older form of the enclosed square. This is perhaps in keeping with the general revival of interest at that time in the more sober and restrained style of the fifth century. Athens has a third

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(6) Cf. Durm, "Die Baukunst der Griechen," p. 341. figs. 243, 244.

great market building, the "Roman Agora," just east of the two preceding structures. This has a western portico with a use of the Doric order slavishly copied from late fifth century prototypes, although the dedication indicates that it was built between 10 B. C. and 2 A. D., with funds advanced by Julius Caesar and Augustus. Although about one-third larger than the fifth century structure above mentioned, the interior disposition is the same, with the addition of a row of store-rooms and halls behind the four long colonnades. The well known Hadrianic inscription on one of the piers shows beyond a doubt that the enclosure was devoted to the retail sale of foodstuffs. A large public latrine at one corner indicates additional thoughtfulness on the part of the builders for the welfare of the thousands of customers who thronged the mart.

This early Roman use of an older type of building occurs not only at Athens. Corinth has a similar structure; Delos, Ephesus, even Delphi, to mention but a few sites, have early Roman market buildings that follow the same revived pattern.(7)

These observations merely hint at some of the conclusions to be reached from a detailed study of market buildings. Many of these ideas have been mentioned before, but the recent excavations at Athens show a few more facts that go far toward clarifying existing notions about the commercial architecture of the later Greek period. It is to be hoped that an exhaustive and analytical study may soon be made on the basis of such information.

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(7) Cf. such later structures as the Palais Royal, in Paris, or the modern market built by the Italians in Rhodes. On the other hand, the Quincy Market, in Boston, is but one of many recent variations on the stoa theme.

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Richard Howland, of the Department of Fine Arts, Wellesley College, served for several years on the archaeological staff which excavated the Athenian Agora.

SUMMARY OF THE ROUND TABLE DISCUSSION  
on the  
PRESERVATION OF HISTORIC ARCHITECTURAL MONUMENTS

held Tuesday, March 18, 1941, in the  
Library of Congress, Washington, D.C.

Chairman: Henry-Russell Hitchcock,  
Wesleyan College, Middletown, Conn.

The meeting was a continuation of that held during the annual meeting  
of the College Art Association at Chicago, January 29-February 1, 1941.

Present:

Turpin C. Bannister, Rensselaer Polytechnic Institute, Troy, N. Y.  
Rose T. Briggs, Plymouth Antiquarian Society, Plymouth, Mass.  
Marian Comings, Carnegie Library, Pittsburgh, Pa.  
Albert H. Good, National Park Service, Washington, D. C.  
F. A. Gutheim, 2913 Dumbarton Avenue, Washington, D. C.  
John Davis Hatch, Jr., Albany Museum of History and Art, Albany, N.Y.  
Leicester B. Holland, Div. of Fine Arts, Library of Congress,  
Washington, D. C.  
Walter Read Hovey, University of Pittsburgh, Pittsburgh, Pa.  
Hans A. Huth, National Park Service, Washington, D. C.  
Donald C. Kline, George Washington University, Washington, D.C.  
Richard Krautheimer, Vassar College, Poughkeepsie, N. Y.  
John McAndrew, Museum of Modern Art, New York City.  
C. L. V. Meeks, Yale University, New Haven, Conn.  
Ulrich Middeldorf, University of Chicago, Chicago, Ill.  
Richard K. Newman, Jr., West Hartford, Conn.  
Frederick D. Nichols, National Park Service, Washington, D.C.  
Charles W. Porter, National Park Service, Washington, D. C.  
Esther Isabel Seaver, Wheaton College, Norton, Mass.  
Myron B. Smith, Library of Congress, Washington, D. C.  
Robert T. Smith, Library of Congress, Washington, D. C.  
Elizabeth Read Sunderland, Duke University, Durham, N. C.  
Thomas C. Vint, National Park Service, Washington, D. C.  
Paul Zucker, Cooper Institute, New York City.

Hitchcock: Success of Round-Table discussion at Chicago meeting of  
College Art Association led Dr. Middeldorf to suggest  
another session during Washington meeting of the American  
Federation of Art. Considerable interest in this field is  
apparent. There will be an opportunity for a further  
meeting during the New Haven meeting of College Art. Is  
the College Art Association the logical affiliation for  
such a group as this? While there is to some extent a  
kinship of interest, would association with a more  
appropriate group be better?

Hatch: Suggested affiliation with the new American Society of  
Architectural Historians as the rational solution. Felt  
A. S. A. H. could fill a decided need.

Hitchcock: Requested Bannister to describe A.S.A.H. and explain its  
program.

Bannister: A.S.A.H. was organized during summer of 1940 among teachers and students of architectural history present at Harvard Summer School. Proposed to encourage contacts between all those working in or interested in architectural history, to encourage and aid in the dissemination of the results of research in architectural history, and to encourage the preservation of worthy architectural monuments of the past. Membership should be drawn from the staffs of professional schools of architecture and collegiate art departments, from practicing architects, from the governmental agencies dealing with the preservation of historic architectural monuments, and from interested laymen. The response to the initial issue of the Journal of A.S.A.H. was most gratifying and assures the appearance of future numbers.

Hitchcock: Called on Mr. Vint to discuss relation of a group of amateurs to professional preservers of historic architectural monuments.

Vint: Described briefly the program, methods, and past activities of the National Park Service. Historic Sites Act provides for acquisition and maintenance by the Federal Government of sites and buildings of national historic significance. It further provides for government cooperation with other agencies to the degree necessary for the preservation of significant sites or buildings, for example, the title to the Philadelphia Custom House (by Latrobe and Strickland) is held by the National Park Service, but the building is leased to, occupied and operated by the Carl Schurz Foundation. The National Park Service welcomes the cooperation of any organization or group interested in this field.

Hitchcock: Deplored that many architectural historians were not informed regarding the activities of the National Park Service. Suggested that such a group as this round-table might contribute by setting up criteria based on knowledge of and research in American architectural history for the selection of monuments to be recorded and preserved. Cited uneven selection in various regions covered by the Historic American Buildings Survey, but hastened to add that H.A.B.S. was a magnificent beginning, dispelling all-too-prevalent regional myopia. Selections sponsored by local groups often show great lack of historical perspective; for example, the tendency to disregard any structure posterior to the Greek Revival, and, again, the excessive preservation of seventeenth and eighteenth century houses in New England without regard to essential architectural merit. Often primary monuments of modern architectural history are wantonly destroyed. Such was the fate of Richardson's Marshall Field Warehouse, Jenney's Home Insurance Building, and there are rumors that Wright's Robie House may be demolished.

Gutheim: Suggested positive action to forestall such a catastrophe.

Middeldorf: Offered to investigate and report to Hitchcock.

Hitchcock: A nation-wide group of watchful architectural historians could perform valuable civic service in warning of danger weight with those responsible for an endangered building.

Middeldorf: Reported rumored demolition of Sullivan's Auditorium Building in Chicago.

Briggs: Recalled destruction of 1828 Universalist Church in Plymouth, Mass., to make way for the ruthlessly inharmonious pseudo-Romanesque structure which now dominates Leyden St.

Krautheimer: Asked what was present basis of National Park Service's selection of monuments to be preserved.

Vint: Referred question to Porter.

Porter: For scouting and recording, the National Park Service has relied chiefly on the Historic American Building Survey. In spite of its limited staff, the National Park Service has, under the Historic Sites Act, surveyed more than 100 sites, chiefly buildings of national significance. The most important are taken under government control, if acquisition involves no outlay of public funds. The Service personnel includes an Advisory Board (nine to eleven members--including park administrators, archaeologists, architectural historians, etc.), who decide for or against acceptance by the government.

Gutheim: To what extent is qualified architectural historians' opinion consulted?

Porter: The Board itself is composed of experts, and it may request further advice on questions of architectural merit from other experts (Vint for architecture, or local art historians, or the National Park Regional Historian or the several National Park Historians).

Hitchcock: What is the primary interest of the Board in making its decisions?

Porter: The Board's interest is primarily cultural--social, political, artistic, architectural, etc.

Klein: What would be the latest stylistic period to be considered by the Board?

Porter: About 1870, although the Vanderbilt House at Hyde Park, recently acquired, dates from 1895.

Middeldorf: What is being done to preserve architectural ensembles? Cited several old sections of Philadelphia and Baltimore which remain unmolested and give a remarkably vivid picture of late eighteenth and early nineteenth century communities.

Porter: This problem is being studied with special reference to the old sections of New Orleans, San Antonio, and St. Augustine. The solution involves regulation by zoning.

Guthheim: Cultural ensembles are often more important than specific isolated monuments.

Vint: Cited preservation of contiguous facades in St. Louis.

Hatch: What means of compulsion are provided in the Historic Sitos Act?

Porter: None, but so far owners have been cooperative.

Huth: This group can do a valuable service in backing up the National Park Service in its work, and in fostering conservation by the various state governments.

Hitchcock: Deplored many badly "restored" buildings. Suggested a survey of "restored" buildings.

Porter: In order to preserve ensembles, groups of owners could inaugurate a cooperative agreement among themselves and they could obtain designation of their properties as historic sites.

Middeldorf: Feared owners would be reluctant to bring governmental agencies into the picture. Suggested possibility of legislation to foster preservation by subsidy (tax remission, etc.)

Seaver: Hoped this meeting would end the prevailing idea that 1870 was the terminal date of architectural significance.

Bannister: Suggested that this group could propagandize the idea of preservation, educate the public and their representatives to an appreciation of their true American architectural heritage, and show how specific examples have cultural significance and unique historical importance.

Hitchcock: Asked that this discussion be continued at the New Haven meeting of the College Art Association in January, 1942.

Turpin C. Bannister  
Secretary pro tem.

REVIEWS      O F      R E C E N T      B O O K S

THE RELIGIOUS ARCHITECTURE OF NEW MEXICO IN THE  
COLONIAL PERIOD AND SINCE THE AMERICAN OCCUPATION.

By George Kubler  
Colorado Springs, Col. The Taylor Museum, 1940.

It is thirty years since this reviewer first became interested in the New Mexican churches. During all that time he has hoped for just such an exhaustive and scholarly treatment of these buildings as Dr. Kubler has accorded them in this interesting publication.

The Spanish Colonial architecture of New Mexico is part and parcel of that age-old and cosmopolitan architectural style which, carried from Spain to Mexico, was deflected northward, largely through missionary enterprise, into the present American states of Florida, New Mexico, Arizona, Texas and California. In each of those environments the style adapted itself to the work-a-day requirements of the Spanish colonists, evolving in each, as time went on, an appropriate regional expression.

In California which has been the locus of most of the studies of the writer, there was developed a simple, rhythmic architecture of solid and massive walls, round-arched arcades, red-tile roofs, curved pedimented gables and terraced bell towers. Here brilliant sunshine and vivid shadows made unnecessary elaborate forms or minute details appropriate to less well lighted atmospheres, and here as a result a frugal, forthright and craftsmanlike expression was achieved. In Arizona, by contrast, clean, trim, dome-crowned, desert-like churches, recalling in spirit the white walled architecture of Moorish North Africa, were the rule.

But in New Mexico, the Spaniards found a sedentary Indian population with an integrated culture and an expressive architecture. When

the Conquistadors required the native Indian artisans to build Christian churches with Spanish arrangements and utilities out of native materials, a new style, or a variant of a style, half-Spanish, half-Indian, resulted. The general lines of these structures resemble the terraced Pueblo Indian houses, building up into picturesque, natural masses with flowing lines which indicate hand smoothing of the mud plaster with which they were covered. There are pleasant and accidental inexactnesses of form and line that impart to these buildings a quality of life which no mathematically accurate structure can possibly possess. There is a human friendliness in the softened lines of these churches that makes one want to stroke the pleasantly rounded angles of parapet, jamb or sill.

Another most interesting characteristic is the way in which, both in mass and color, these buildings grow out of their sites. Seen under a white sun and through the clear atmosphere of a New Mexican setting, these churches present a quaint, wild picture rarely matched in America or by man-made objects elsewhere. The Butte-like lines of these edifices and their intimate association with their sites, out of which they emerge almost imperceptibly, make it quite possible for the unaccustomed eye to mistake them for some natural formation. Thus upon his first visit to Laguna, the writer all but missed the road. Splendid examples of geographic adaptation and protective coloring, these old Franciscan churches as a group constitute an interesting and unique regional development.

Mr. Kubler's procedure in examining these monuments is simple, straightforward and orderly. He divides the contents of the volume into four main divisions as follows: Part I. The Missionary Enterprise, in which he "sets the stage," so to speak, and outlines the story of the Franciscan effort in New Mexico; Part II. The Architec-

ture, in which he treats most admirably such aspects as Emplacement, Materials, Plan, Structure, Mass, Optical Effects and the Treatment of Light, and Secondary Constructions such as baptistries, sacristies, chapels, priests' houses, etc.; Part III. The Buildings, in which he examines the individual monuments, treating them in two groups--namely, Pre-Rebellion Monuments (1600-1680) and Post-Rebellion Monuments (1692-1846). To this part he adds a complete and most valuable Chronological Table of the Churches; Part IV he devotes to a Historical Summary and Conclusion.

The volume is completed by a brief Appendix which explains Douglass' method of tree-ring dating; an exhaustive Bibliography; fifty-nine Plates containing 219 photographic illustrations of churches--old and new--and a well made Index. At the back is a folding map which locates, dates and indicates the plans of the New Mexican churches.

In addition to these illustrations the book is further provided with forty-two text zincs delineating plans, sections, pueblo maps, construction and ornamental details in each of which the various materials are indicated by appropriate hatchings. All the way through, the book is elaborately documented and frequent footnotes discuss points in the text that require more extended treatment.

Up to that section devoted to an Historical Summary and Conclusion, the treatment of the material is of a survey and descriptive nature, the author striving in every instance to present as accurate a picture as is possible at this time. It is well for the reader to remember, however, that churches of adobe, or at best of uncut stone, laid up in mud are subject to rapid deterioration and rapid change. The writer recalls with alarm what has happened to certain of these monuments in so short a time as the period of his acquaintance with them.

Certainly very great changes and alterations have taken place in the fabrics of several of these edifices since photographic recording came into use. Indeed, it may well be that the character of the original structures on these sites has been so completely obliterated or altered as to make it impossible to determine their original forms. Therefore this reviewer was not entirely prepared for the author's conclusion that "the survey of architecture reveals few of the elements of an evolution of form; instead there are erratic minor variations from a frozen or immobile type. There are no timid clumsy beginnings, followed by an ascending curve of invention and refinement." It would scarcely seem that we have enough evidence regarding the earlier forms to draw such a conclusion. The writer believes that within the narrow limits of the materials in which these builders were allowed to work, there was an evolution of a sort. How else can the transverse clear-story lighting be explained? How else can the phenomenon of a complete adaptation of Spanish utilities to the methods of Pueblo construction be explained? There are nowhere else churches like these. Moreover, there would appear to have been a growing skill and invention in the handling of wood. So long as the principal stuff of these fabrics remained mud, or stone laid in mud, one cannot expect too great a refinement as judged by modern standards. After all mud has its limitations. But to one who has lived long enough in the Southwest or is sensitive enough to experience these buildings, as a Pueblo Indian (for whom they were built) or a fervent Franciscan might have experienced them, subtle and delicate refinements do appear. It is a great mistake to consider these monuments too objectively. Their charm and meaning cannot be evaluated by the classic measuring stick, but their essential architectural propriety and worth will be apparent to the truly discerning.

On the other hand, there is danger of reading too much into these subtle variations from mathematical accuracy and many have therefore jumped to the conclusion of avowed optical correction. The open-mindedness of the author in this connection is commendable.

The conviction of the reviewer is, however, that as yet no conclusion can be drawn. He suspects that it will never be possible to answer this question assuredly.

In view of the fact that New Mexico is basing her modern architecture upon these fine old indigenous forms, Doctor Kubler's book is of more than archaeological and historical interest. It should be the vade mecum not only of the architect who would design in this style, but also of every layman who would truly appreciate New Mexico's great heritage.

The book in its present form constituted Mr. Kubler's doctoral dissertation at Yale University where he is instructor in the History of Art. The volume, produced by the Yale University Press, is well made and well printed. The type is clear, both in the text and in the numerous footnotes; and the illustrations, reproduced by an offset process, are far clearer than the average half-tone.

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University of Illinois

ANTIOCH - ON - THE - ORONTES, III, THE EXCAVATIONS, 1937-1939

R. Stillwell, Editor

pp. i-viii, 1-256 c., figs. 1-103, Plans I-X, Plates 1-92  
Princeton University Press, 1941. \$20.00

The volume completes the preliminary reports on the excavations carried out by the Committee for the Excavation of Antioch and Its Vicinity. In addition to the reports on various building sites, the Greek and Latin Inscriptions, the Catalogues of Sculpture, Architecture and Mosaics have been brought up to date to the time when unfavorable conditions abroad made it necessary to suspend operations.

The Catalogue of Architecture attempts to date as many of the fragments as possible on the basis of analogy with similar dateable work in other places, and on relevant excavation data. Over ninety capitals of the Corinthian type, or derivatives therefrom are illustrated and discussed, as well as numerous fragments from entablatures, revetments, etc.. The finds in the field of sculpture have also provided some interesting items.

Among the buildings reported on are a Doric temple, from Seleucia Pieria, several villas and houses in Antioch, Daphne and Seleucia, and a richly paved bathing establishment at Narlidja, some four miles from Antioch. A church, of the Martyrion type, with radiating apses, was found at Seleucia, and fully excavated. The building is very fully treated in a separate chapter. A great number of revetment slabs, incised or carved with pictorial representations, many taken from Scripture, was found in the ruins of the church; and their study has provided a valuable and interesting chapter in relation to Early Christian Iconography. The date of the work is late fifth and early sixth century after Christ.

The mosaics found during the excavations provided an even richer collection than those published in the second volume of the series. They include a series of panels illustrating passages from the plays of Euripedes and from Homeric subjects. Some interesting panels with apotropaic subjects, intended to ward off evil, also came to light and are commented on in a separate chapter. The field of excavation at Antioch and in its vicinity has only been tested in a very limited manner; there remains a tremendous work to be done, which, if it can be realized at some future date, will amplify our knowledge of late classical antiquity far beyond its present scope.

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Bibliographical Editor: Ruth V. Cook, Librarian  
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Scheme of Classification:

Bibliography  
Periodicals: new issues  
General: general histories, essays, exhibitions, views, etc.  
Biography  
Geographical: continents, countries, regions, town, building.  
Chronological: period, century, or year.  
Building Type: agricultural, commercial, residential, etc.  
Structural: materials, structure systems, structural details, equipment.  
Aesthetic: organization patterns, details, ornament, decorative arts.  
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75 Cities of the future. by L. Lawrence. (Spectator, v. 165, p. 701, D 27 '40) Reply by W. A. Eben (Spectator, v. 166, p. 36, Ja 10 '41)

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76 Churches, modern; Romantic expressionism and the modern church. by Dmitri Tselos. il (Parnassus, v. 13, p. 12-16, Ja '41)

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77 The Roman brick industry and its relationship to Roman architecture. by Herbert Bloch. (Jl.A.S.A.H., v.1, no.2, p.3-8, Ja'41)

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### Damaged Buildings:

79 Casualties (list of buildings and places of architectural interest in England, damaged, destroyed, or hit by bombs) (Architects: Jl., v.93, p.41, Ja 23'41)

80 Damage to churches. (Jl., R.I.B.A., sup.3, v.47, p.266, O 21'40)

81 Destruction of architectural landmarks (World War II). by H.H.Saylor. (Arch. Forum, v.73, p.508, D'40)

82 Destruction of historic monuments. pl(Mus.Jl., v.40, p.239-240, Castle Howard, see 14 D'40)

83 London; The fire in the City, some famous buildings damaged on Dec., 29 - the Guildhall, Dr. Johnson's house, St. Bride's, Fleet St., St. Vedast's, St. Lawrence, Trinity House at Tower Hill. (Architects: Jl., v.93, p.23-28, Ja 6'41)

84 \_\_\_\_\_; St. Paul's Cathedral, the high altar after it had been struck by a German bomb. 11(Country Life, Lond., v.88, p.339, O 19'40)

85 Conference of the recording of war damage to buildings of merit. 11(Jl., R.I.B.A., sup.3, v.48, p.30, D 16'40)

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### Preservation

87 HUTH, Hans: Observations concerning the conservation of monuments in Europe and America. Washington, D.C.: Dept. Int., National Park Service, 1941. 64pp, mimeogr.

### Restorations, see 49.

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Editor's Note: Members are urged to send in bibliographical items appearing in local periodicals or which are privately issued. Data should be complete for each item and should include a library of deposit.

### READERS COMMENT ON JOURNAL DEBUT

Two hundred and twenty copies of the first number of the JOURNAL were mailed to members and those whose activity had indicated an interest in architectural history. The response has been so widespread and spontaneous that the effort seems more than justified and encourages the hope that A.S.A.H. and the JOURNAL can grow into a useful career.

No better proof of approval and good will can be cited than the following excerpts chosen at random from readers' letters:

Leopold Arnaud, Dean, School of Architecture, Columbia University and President, Association of Collegiate Schools of Architecture--  
"I...congratulate you not only on the excellent character of the JOURNAL, but also on the formation of the Society...(which) has been in my mind for a long while."

Richard Bennett, Architect, N.Y.C.--"I enjoyed reading (the JOURNAL) immensely. Here's wishing it good luck."

Dr. Sterling A. Callisen, Dept. of Art and Archaeology, University of Rochester--"I wish to congratulate you most heartily."

L. C. Dillenback, Director, Dept. of Architecture, Syracuse University--  
"The plan presented is definitely worth while....It will be a pleasure to cooperate at any time."

Edward Gunnill, Graduate student, Institute of Fine Arts-- "Just the Bibliography is worth the price."

Louise Hall, Professor of Fine Arts, Duke University-- "architectural historians had little opportunity for exchange...the JOURNAL comes.... Enclosed, my token of appreciation."

George M. A. Hanfmann, Harvard--"format, title page, and size are excellent"

J. D. Hatch, Jr., Director, Albany Institute of History and Art--"a good beginning."

G. Haydn Huntley, Professor of Fine Arts, University of Chicago--"It is most encouraging to learn that your group is attempting to put the study of history of architecture on a more serious basis in America. There is so much that should be done."

Fiske Kimball, Director, Philadelphia Museum of Art--"You and your associates have had the courage to go ahead, and I wish you well... I shall be delighted to join."

E. F. Lawrence, Dean, School of Architecture, University of Oregon-- "Read with great interest. Bloch's story of the Roman Brick Industry makes a valuable contribution...because of its application to modern industrial and political problems."

Parker Lesley, Professor of Fine Arts, University of Minnesota--"Such an organization has been needed for a long time...I hope the unassuming format will be maintained."

C. L. V. Meeks, Professor of History of Architecture, Yale University Dept. of Architecture--"I am delighted to know that the Society is formed, and hope for its enduring success...The organization of the Bibliography is excellent."

Leonard Opydcke, Professor of Fine Arts, Harvard--"I congratulate you on the enterprise."

M. D. Ross, Dept. of Architecture, Tulane University--"...congratulations...a fine first issue."

Wm. S. Rusk, Dept. of Fine Arts, Wells College--"I am much interested in the project and hope it has all manner of success."

W. A. Taylor, Dept. of Architecture, Syracuse University--"I hasten to offer my congratulations and encouragement."

Dimitri Tselos, Institute of Fine Arts--"Congratulations on the idea behind A.S.A.H. and the JOURNAL. The need for both has been felt for some time and I am glad to see them realised."

Alex. J. Wall, Director, N. Y. Historical Society--"We are pleased to welcome this new publication."

W. A. Watkin, Dept. of Architecture, Rice Institute--"Your program (as indicated in) Next Steps is interesting... I wish you success."

Especially gratifying were the generous welcomes bestowed by representatives of professional periodicals:

H. H. Saylor, of the ARCHITECTURAL FORUM, wrote: "I found the JOURNAL very interesting, particularly the contribution on the Roman brick industry." Mr. Saylor requested permission to excerpt this article to appear shortly in his column in the FORUM.

The ARCHITECTURAL RECORD devoted a detailed notice of the JOURNAL in their "Reviews of Current Literature."

Talbot F. Hamlin, Librarian, Avery Library, School of Architecture, Columbia University, and outstanding author, historian, and critic, writing in PENCIL POINTS, said: "Heartiest welcome to Volume I, Number I, of the JOURNAL of the American Society of Architectural Historians. The United States has long needed some kind of organ for the careful and scholarly discussion of matters of architectural history. Within the field of American architecture itself there are untold opportunities for historical study. The field of nineteenth century architecture is especially rich in such problems, the answers to which might be of great value to us today. Let us hope the new JOURNAL will prosper and increase in size and influence, and that in it research workers and historians may find a mouthpiece for which they have been searching."

Notice of A.S.A.H. and the JOURNAL also appeared in PARNASSUS, monthly periodical of the College Art Association.

## NEXT STEPS II.

### The JOURNAL

The present--April--issue of the JOURNAL has been delayed, not by the contributors, who were models of promptness, but wholly due to unforeseen demands upon the editor.

The next issue, scheduled for September, will be devoted to the Preservation of Historic Architectural Buildings. Charles E. Peterson, one of the spark-plugs of the Historic American Building Survey, Dr. Hans Huth, of the National Park Service, and Professor Carl Feiss, of Columbia University, have promised articles dealing with the development of the preservation movement, its present status and methods in Europe and America, and certain typical examples of building and historic town preservation in this country.

Members and friends of A.S.A.H. are reminded that the JOURNAL wishes to include in each issue several interesting and worth-while articles dealing with any and all periods of architectural history. Short notices of two hundred words and extended essays of two or three thousand words are equally welcome. Simple line illustrations can be included and more elaborate drawings and even photographs can be incorporated by special arrangement. While the editor cannot be responsible for loss, every effort will be made to consider manuscripts promptly and to return them safely if accompanied by a stamped, self-addressed envelope. Twenty-five offprints will be supplied to authors of accepted manuscripts. News items are especially desired. All correspondence should be addressed to the Editor.

### Summer Meeting

Announcement, in the first issue of the JOURNAL, of the Summer Meeting of A.S.A.H., to be held during the Harvard Summer School, has already led several new architectural historians to plan attendance at

Cambridge. It is unfortunate that this present issue has been so delayed that a detailed report of plans will arrive at about the time of opening the Summer Session. Nevertheless, for the record, the following courses will be offered:

Prehistoric Cultures of Europe - - - - -	Dr. Movius
Introduction to Housing & Town Planning - - - - -	Asst. Prof. Martin Wagner
** Architecture in America - - - - -	Dr. Kenneth J. Conant
** Romanesque Architecture - - - - -	Dr. Kenneth J. Conant
Curriculum and Methods in Fine Arts - -	Max Sullivan (Groton)
Workshop for Teachers in Fine Arts - -	Sullivan, Elliott, Hefner
French Art in 19th & 20th Centuries - -	Dr. Otto Benesch
Introd. to History of Western Art - - -	Asst. Prof. Benjamin Rowland, Jr.
Introd. to Chinese & Japanese Art - - -	Mr. Langdon Warner
Methods & Materials of Painting - - -	Geo. Holt & Peter Layman
Michelangelo - - - - -	Dr. Johannes Wilde
Research course on individual problems -	Conant, Rowlands
Survey of Musical Literature	
History of Musical Style	

During the Summer Session, A.S.A.H. will sponsor an extra-curricular program of unusual interest. Four evening meetings are planned with talks and discussions by both residents and visitors. Four inspection trips to significant new and old buildings in and around Boston are scheduled. Needless to say, any kindred spirit in the vicinity of Boston, whether attending summer school or not, will be welcome.

#### Members

The enthusiastic response to A.S.A.H. and the JOURNAL provoked by the first issue indicates that the time is auspicious to invite those interested to submit application for membership. It has been suggested that A.S.A.H. may properly include as members (1) teachers in professional schools of architecture, (2) teachers in collegiate or university departments of art or archaeology, (3) advanced students in the history of architecture, (4) architects, (5) those interested in the preservation of historic architectural monuments, (6) local historians and antiquaries, and (7) laymen interested in architectural history.

Although at the outset members may tend to consider the JOURNAL and the Summer Meeting as the chief events in the calendar of A.S.A.H., organization of local groups will be undertaken as soon as practicable and should become one of the most attractive features of A.S.A.H. These local groups can fill a fascinating function by fostering contact between local architectural historians, by organizing local and regional meetings and inspection trips, and by guarding vociferously worthy buildings neglected or endangered by unappreciative laymen or governmental agencies.

After considerable consultation among present members, the following memberships have been established:

Annual membership	\$3.00
Institutional membership	5.00
Libraries	
Departments of Architecture or Fine Arts	
Contributing membership	\$10.00
Patron membership	25.00

For convenience, an application blank accompanies this issue of the JOURNAL. Additional blanks can be secured from the Editor.

Each membership fee includes a subscription to the JOURNAL.

1  
"children like children of God" yet human nature will still exist.  
"Children of God" are not divine beings but are mortal human beings  
possessing the "image" of God. This means that the human being  
is created in the image of God, but not in the same way. Human beings  
are created in the image of God, but not in the same way. Human beings  
are created in the image of God, but not in the same way. Human beings  
are created in the image of God, but not in the same way.

